

Roger Mathew Grant

email: rgrant01 at wesleyan.edu
office: 860-685-2588
cellular: 631-804-4484

307 Music Studios
Wesleyan University
Middletown, CT 06459

Academic Appointments

Assistant Professor of Music, **Wesleyan University** (2014–)

Assistant Professor of Music Theory, **University of Oregon** (2012–2014)

Fellow, Society of Fellows, and non-tenure-track Assistant Professor,
University of Michigan (2010–2012)

Musical Studies Faculty, **The Curtis Institute of Music** (2008–2010)

Education

PhD, Music (Theory of Music), **University of Pennsylvania**, 2010

BM, *summa cum laude*, Music Theory, **Ithaca College**, 2005

Books

Peculiar Attunements: The Musical Origins of Contemporary Affect Theory, book manuscript in preparation, under contract with Fordham University Press

Beating Time and Measuring Music in the Early Modern Era (Oxford Studies in Music Theory Series, Oxford University Press, 2014). 309 pp.
2015 Outstanding Academic Title, Choice
Society for Music Theory Emerging Scholar Award (Book), 2016

Articles and Contributions

“Musical Pleasure, Difficult Music,” in *Pleasure*, ed. Lisa Shapiro (Oxford Philosophical Concepts, Oxford University Press, forthcoming).

“Peculiar Attunements: Comic Opera and Enlightenment Mimesis,” *Critical Inquiry* 43/2 special issue “Comedy, an Issue,” ed. Lauren Berlant and Sianne Ngai (2017): 550–569.

“Eighteenth-Century Mediations of Music Theory: Meter, Tempo, and Affect in Print,” in *Consuming Music: Individuals, Institutions, Communities, 1730–1830*, ed. Emily Green and Catherine Mayes (University of Rochester Press, 2017), 102–124.

- “Rousseau’s Solfège Polemic,” *Theoria: Historical Perspectives of Music Theory* 22: 41–62 (2015).
- “Leonhard Euler’s Unfinished Theory of Rhythm,” *Journal of Music Theory* 57/2 (2013): 245–286.
- “Ad infinitum: Numbers and Series in Early Modern Music Theory,” *Music Theory Spectrum* 35/1 (2013): 62–76.
- “Formalism in the Music Theory Classroom,” *Journal of Music Theory Pedagogy* 26 (2012): 7–26 (commissioned).
- “Situating Time in Haydn’s *Die Schöpfung*,” in *Zyklus und Prozess. Joseph Haydn und die Zeit*, ed. Marie-Agnes Dittrich, Marin Eybl, Reinhard Kapp (Vienna: Böhlau Verlag, 2011), 97–115.
- “Haydn, Meter, and Listening in Transition,” *Studia Musicologica* 51/1–2 (2010): 141–152.
- “Epistemologies of Time and Metre in the Long Eighteenth Century,” *Eighteenth-Century Music* 6/1 (2009): 59–75.
- “Hysteria at the Musical Surface,” *Music Theory Online* 14/1 (2008).

Reviews

- Review of Mark Everist, *Mozart’s Ghosts* and Scott Burnham, *Mozart’s Grace*, *Journal of the American Musicological Society* 68/2 (2015): 439–446.
- Review of Jean-Luc Nancy’s *À l’écoute*, *Journal of the American Musicological Society*, 62/3 (2009): 748–752.
- “Herder, Music, and Enlightenment,” conference review, *Eighteenth-Century Music* 6/1 (2009): 146–148.

In Preparation

- Co-authored with David Halperin**, *Love Wins, Everything Else Loses: Gay Men, Pop Culture, and the Vanished Arts of Unseriousness*, book manuscript in preparation.
- “Tonality” and “Rhythm and Meter,” in *The Cambridge Haydn Encyclopedia*, ed. Caryl Clark and Sarah Day-O’Connell (invited).

Selected Creative Work

- The Magic Flute, instillation at 80 Washington Square East Gallery, NYU***
 Dramaturgy and performance; collaboration with Jonathan Berger, Susanne Sachsse, Vaginal Davis, and Jamie Stewart (December 2015; June–August 2016)
Listed in Holland Cotter’s “Best in Art of 2015,” *The New York Times*

***Pierrot Lunaire* (2014), a film by Bruce LaBruce**
 Music Producer and Supervisor
Winner, Teddy Jury Award, Berlinale International Film Festival (2014)

Invited Talks

- “The Numerical Mediation of Tempo,”
University of British Columbia School of Music, Conference on Rhythm
 (upcoming, September 2017)
 Musikwissenschaftliches Seminar, **Universität Basel/Historisches**
Museum Basel, Museum Für Musik (May 2016)
- “The Musical Origins of Contemporary Affect Theory,”
Keynote lecture, “Musical Pasts” conference, **University of California,**
Berkeley Townsend Center for the Humanities (November 2016)
University of California, Santa Barbara, department of music
 colloquium series (May 2016)
Stanford University, department of music colloquium series (May 2016)
Stanford University, philosophy and literature group (May 2016)
- “Peculiar Attunements: Comic Opera and Enlightenment Mimesis,”
Dartmouth College, sonic arts program (January 2016)
Comedy: An Issue, workshop conference organized by Lauren Berlant and
 Sianne Ngai, Neubauer Collegium, **University of Chicago**
 (December 2015)
- “The Passions in Print: Musical Taxonomies and the First Death of Affect
 Theory”
Northwestern University, department of music theory colloquium series,
 (February 2016)
University of California San Diego, department of music colloquium
 series (May 2015)
Stony Brook University, department of music colloquium series (April
 2015)
Columbia University, department of music colloquium series (April
 2015)
University of Pittsburgh, department of music colloquium series, co-
 sponsored by the Pitt Humanities Center, department of German,
 and department of French and Italian Languages and Literatures
 (March 2015)
- “What Was the Eighteenth-Century *Alla Breve*?” keynote lecture, **University of**
Oregon Graduate Music Theory Conference (2013)
- “Time and Loss in Eighteenth-Century Music Theory”
Harvard University, department of music (2013)
University of Michigan, department of comparative literature (2012)
Indiana University, department of music theory (2012)
- “Beating Time,” Department of Dance colloquium series, **University of**
Michigan (2011)

“La battuta della musica: Interconnected Epistemologies of Time and Meter in Seventeenth-Century Rome,” **University of Pennsylvania** Humanities Forum (2009)

Invited Talks and Symposia at Wesleyan

“The Gay Arts of Unseriousness,” workshop at the Center for Humanities with David Halperin (University of Michigan), Logan Scherer (University of Michigan), Pier Dominguez (Brown University), and students of Queer Opera (MUSC294/FGSS295) (April 2016)

*“Donizetti’s *L’elisir d’amore* and the Traditions of Comic Opera,”* Department of Romance Languages (March 2016)

“The Role of Comic Opera in the Eighteenth Century’s Affective Turn,” Division I Lunch Talk (March 2016)

“Comic Labor for Sale: Enlightenment Opera, Affect, and Mimesis,” FGSS Salon (February 2016)

Symposia at Stanford

“The Futures of Music Studies: Academia, Interdisciplinarity, New Frontiers,” panel discussion at the **Northern California Graduate Musicology Colloquium**, Stanford University (June, 2017)

Special Sessions Convened

Society for Music Theory national conference, Charlotte (2013):

“The Futures and Histories of Eighteenth-Century Music Theory”
Paper delivered: *“What Was the Eighteenth-Century *Alla Breve*?”*

American Musicological Society national conference, San Francisco (2011):

“Sensible Number: Geometry, Mathematics, and Sound in the History of Musical Thought”
Paper delivered: *“On Harmonic ‘Progressions’ and Infinite Quantities in the Music Theory of Leonhard Euler”*

Recent Papers Delivered

*“Interest, Attention, and Affect in the *Querelle des Bouffons*,”* roundtable on *“Music Interest, and the Interesting in Eighteenth-Century Theory and Practice,”* **International Musicological Society**, Tokyo (2017)

“The Passions in Print: Musical Taxonomies and the First Death of Affect Theory,” **International Society for Eighteenth-Century Studies**, Rotterdam (2015)

“After the Natural Sign: Affect Theory’s End?”

MLA annual convention, Vancouver (2015)

Sound and Affect: Voice, Music, World, Stony Brook University (2014)

Music and Philosophy Study Group special session, **American Musicological Society** national conference, Pittsburgh (2013)

- “The Queen of Music Theory Goes to Milwaukee City, or, Yes I am a Music Theory Queen,” LGBTQ Study Group Special Session, **Society for Music Theory** national conference, Milwaukee (2014)
- “The Numerical Mediation of Tempo,” *Bone Flute to Auto-Tune: A Conference on Music & Technology in History, Theory and Practice*, UC Berkeley (2014)
- “Rousseau’s Solfège Polemic,” **American Society for Eighteenth-Century Studies**, Cleveland (2013)
- “Marketing Music Theory: Time and Taxonomy in Eighteenth-Century Books on Music,” *Consuming Music, Commodifying Sound*, Yale University (2012)
- “*Ordnung, Rhythmus, Takt*: Eighteenth-Century Musical Temporalities,” **European Musical Analysis Conference**, Rome (2011)
- “Theories of *Ordnung, Rhythmus, and Takt*,” **International Society for Eighteenth-Century Studies’ Seminar for Early Career Scholars**, Graz, Austria (2011)
- “Haydn, Meter, and Listening in Transition,” at *Haydn 2009: a Bicentenary Conference*, Budapest and Eszterháza, Hungary (2009)
- “Situating Time in Haydn’s *Die Schöpfung*,” at *Joseph Haydn und die Zeit*, international symposium at the Universität für Musik und darstellende Kunst, Vienna (2009)
- “Jean-Luc Nancy’s ‘I’ for Rhythm,” **Society for Music Theory/American Musicological Society**, Nashville (2008)
- “Meter and Society,” **International Orpheus Academy for Music and Theory**, Orpheus Instituut, Ghent, Belgium (2007)
- “Metric Subjectivities,” at *Conversations: Music Scholarship Unbound*, University of Michigan (2006)
- “At the Frontier of Emptiness: Time and Meter in J. P. Kirnberger’s *Die Kunst des reinen Satzes*,” **University of Pennsylvania Humanities Forum** (2006)
- “Mozart’s Ladies in *Don Giovanni*,” **Music Theory Society Midwest**, Oberlin, (2006)

Awards, Honors, Fellowships, and Grants

Emerging Scholar Award (Book), Society for Music Theory, 2016, for *Beating Time and Measuring Music in the Early Modern Era*

Stanford Humanities Center, External Faculty Fellowship, 2016–2017

Institute for Advanced Study (Princeton), School of Historical Studies, Mellon Fellowship for Assistant Professors, 2016–2017 (declined)

Wesleyan University Center for the Humanities, Faculty Fellowship, Fall 2016,
(declined)

Guest Fellow, Wissenschaftskolleg zu Berlin, March 2015

University Lecture Grant for David Halperin, from the Allbritton Center for the
Study of Public Life, Wesleyan University, Fall 2015

Ernest G. Moll Research Professorship in Literary Studies, University Oregon,
2014–2015 (declined)

American Musicological Society Publication Subvention,
2013, for *Beating Time and Measuring Music in the Early Modern Era*

University of Oregon Humanities Center Faculty Publication Subvention,
2013, for *Beating Time and Measuring Music in the Early Modern Era*

Provost's Summer Stipend for Humanities and Creative Arts Faculty
University of Oregon, 2013 (one of five awarded university-wide)

Fellow, Michigan Society of Fellows, 2010–2012 (declined final year)

Newberry Renaissance Consortium Grant, 2011

Instructional Development Fund, Center for Research on Learning and
Teaching, University of Michigan, 2011

Leonard B. Meyer Graduate Fellowship, Department of Music, University of
Pennsylvania, 2010 (single recipient)

Mellon Graduate Research Fellowship, University of Pennsylvania Humanities
Forum, 2009–2010

Benjamin Franklin Fellowship, Department of Music, University of
Pennsylvania, 2005–2010

Newberry Library Center for Renaissance Studies, NEH Summer Seminar; July
residence, 2009

Dean's Scholar, University of Pennsylvania, 2009

Essay Competition Award, School of Arts and Sciences Government
University of Pennsylvania, 2008

Dissertation Research Fellowship, University of Pennsylvania: Supported
archival research in London, Berlin, and Vienna, 2008

Otto E. Albrecht Music Scholarship Travel Grant, University of Pennsylvania,
2008

Pi Kappa Lambda, Outstanding Scholarship in Music Award, Ithaca College,
2005

Teaching

Wesleyan University

Materials and Design of Music (MUSC 103)

A project-based learning course

Theory and Analysis (MUSC 202)

Post-tonal Music Theory (MUSC 208)

Baroque and Classical Music (MUSC 242)

Queer Opera (MUSC294/FGSS295)

Explorations in Musicology graduate seminar (MUSC 520)

Comparative Music Theory graduate seminar (MUSC 522)

BA Honors Theses

Advisor:

Benjamin Zucker (High Honors, Music, 2015)

Co-Advisor:

Harim Jung (High Honors, Music and Psychology, 2016)

Committee member:

Jacob Masters (Honors, Music, 2015)

Benjamin Manning (Music, 2016)

Aileen Lambert (Honors, Theatre, 2016)

BA Tutorials and Senior Projects

Director:

Adam Cohen (American Studies (Queer Theory), 2015)

MA Theses in Music

Committee Member:

Jason Brogan (chair of exam, 2015)

Daniel Fishkin (chair of exam, 2015)

Gabriel Kastle (chair of exam, 2015)

Dina Maccabee (2015)

Mitch Lee (chair of exam, 2016)

Gen Conte (chair of exam, 2016)

Cleek Schrey (2016)

Ron Shalom (2016)

Cecilia Lopez (2016)

PhD Exams and Dissertations in Ethnomusicology

Committee Member:

John Dankwa

University of Oregon

Music Theory IV, V, VI (MUS 231, 232, 233)

History of Music Theory I, II, III (MUS 630, 631, 632)

Eighteenth-Century Music Analysis (MUS 327)

Music Theory and Enlightenment Science (MUS 607)

BA Theses

Advisor:

Pecos Singer (Honors College, 2014)

Committee member:

Hannah Cone (Music, 2013)

Alexandra Larsen (Music, 2014)

MA Theses

Advisor:

Jacob Walls (2014, Music Theory)

Michael Weinstein-Reiman (2014, Music Theory)

Committee member:

John Shields (2014, Music Theory)

PhD Dissertations

Committee member:

Helena Spencer (2014, Historical Musicology)

Joon Park (2014, Music Theory)

Lauren Joiner (Historical Musicology)

Alexis B. Smith (German)

University of Michigan

Rhythm and Meter (MT 460/560)

“The Fantastic in Music and Literature” (CMPLT 492; MT 405)

Course cross-listed in Comparative Literature as “Comparative
Literary Theory,” and in Music Theory as an undergraduate
music theory seminar

Curtis Institute of Music

Harmony 101, 102

Keyboard Harmony 101, 102

Solfège for Singers 101, 102, 201, 202

Fundamentals of Music

University of Pennsylvania

Introduction to Music Theory (Music 70)

Music Theory II laboratory (Music 71)

Chamber Music: Piano-Vocal Duos

Service

To the Profession

Council, American Musicological Society (2016–)

Co-Chair, History of Music Theory Interest Group of the Society for
Music Theory (2017–)

Program Committee,

New England Conference of Music Theorists (2016–)

Society for Music Theory Committee on Diversity (2008–2010)

Society for Music Theory Professional Development Committee, CV
review session (2015)

Refereeing

Books and Book Series:

Oxford University Press

University of Chicago Press

Journal Articles:

Eighteenth-Century Music (Cambridge University Press)
Journal of the American Musicological Society (University of California Press)
Journal of Music Theory (Duke University Press)
Mosaic: a journal for the interdisciplinary study of literature (University of Manitoba)
Music Theory Online (Society for Music Theory)
Music Theory Spectrum (Oxford University Press)
Musicus (University of South Africa)
The Opera Quarterly (Oxford University Press)

Wesleyan University

Chair, Concert Committee, CFA (2014–2016)
 Tischler Prize Committee, Music Department (2016)
 Honors Committee, Music Department (2016)
 Program Committee, Music Department (2015–2016)
 CFA Assistant Director search interviews (Summer and Fall 2015)
 Visiting Assistant Professor search committee, Music Department (Fall 2015)
 Curriculum Committee, Music Department (2014–)
 Keyboard Committee, Music Department (2014–)
 Guest lectures:
 Ron Ebrecht's Senior Seminar on Impressionism (Spring 2015; Fall 2015)
 Eric Charry's Graduate Seminar on Improvisation (Spring 2015)
 Elisha Russ-Fishbane's "The Bible and its World," RELI 201 (Spring 2015)

University of Oregon

Graduate Studies Committee, School of Music (2012–2014)
 School of Music Co-chair, Annual Oregon Charitable Fund Drive (2012–2013)

University of Michigan

Co-organizer, "Staging Anachronism: A Film Screening, Discussion, and Dinner," Department of Comparative Literature (2012)
 Theme Year Faculty Planning Committee, Department of Comparative Literature (2011–2012)
 Reviewer, ProQuest Distinguished Dissertation Awards, all fields, (2010–2011)

Professional Associations

American Musicological Society
 Society for Music Theory

References

Ron Kuivila, University Professor of Music and Chair, Department of Music, Wesleyan University

Mark J. Butler, Professor of Music Theory and Cognition, Northwestern University

David Halperin, W. H. Auden Distinguished University Professor of the History and Theory of Sexuality; Professor of English Language and Literature, and Women's Studies, University of Michigan

Emily I. Dolan, Gardner Cowles Associate Professor of Music, Harvard University

Donald Lopez, A.E. Link Distinguished University Professor of Buddhist Studies and Chair, Society of Fellows, University of Michigan

Jairo Moreno, Associate Professor of Music, University of Pennsylvania